Stolen Art Alert

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Miami Impressionist Collection Recovered

The ten important Impressionist works stolen last December in Miami have been recovered undamaged by Richard Andrews, a private investigator who was working for the insurers of the collection. The paintings, owned by Mr. Daniel Neal Heller, were stolen when Mr. Heller's house was burglarized on Friday, December 12, 1980. At the time, there were suspicions of inside involvement, for the thieves managed to short-circuit the alarm system without being detected. They made off with ten Impressionist paintings, a Rodin bronze, and a silver tea service (see SAA, Jan-Feb 81, nos 1, 18, 23, 26, 29, 32, 35-38, 67 and 147 and news item). Within hours, the theft was reported to IFAR. Dick Andrews, the investigator, said it was rumored locally that the theft had been commissioned by a ring of thieves centered in New Jersey, and that the paintings would be exported to the Middle East.

IFAR contacted police and FBI offices in Philadelphia, New Jersey, and New York to alert them to the fact that the paintings might turn up in their jurisdictions during the weekend. Within a week, indeed, the paintings were known to be in the New York area. On December 18, a Thursday, a New York dealer called IFAR to ask if we had listed paintings by Mary Cassatt, Camille Pissarro, and Henri Fantin-Latour as stolen in a recent theft. He had been offered these paintings earlier in the day by a man who had come to his gallery. The dealer had become suspicious when the man had refused to bring the paintings into the shop. But eventually he had shown the dealer the works, which appeared to be authentic and were stored in the back seat of his

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A Dürer Diptych is Awarded to East Germany

In the summer of 1945, following the surrender of Nazi Germany, an important part of the collection of the State Picture Gallery in Weimar was in storage at the Schwarzburg Castle, where it had been sent as a security measure in the event of bombing. The castle was occupied by U.S. forces, but German museum professionals were allowed to visit the storage areas occasionally to ensure the safety of the collections. On June 27, a week before the departure of the U.S. forces, Dr. Walter Scheidig, director of the Weimar gallery, visited the castle. Unlike at his previous visit, on June 12, when all was in order, he found the conditions in the storeroom "frightening." "Paintings had been removed from the racks," he later testified, "and were lying about the room; cabinets were forced open." He noted that two hinged portraits by Albrecht Dürer, depicting Hans Tucher and his wife Felicia, were "not any more in their old place and could, for the time being, not be found."

This June 12, a full 35 years after the event described by Dr. Scheidig, a Brooklyn judge has awarded the same two Dürer paintings to the Weimar gallery. His decision is a long-awaited event. It brings to culmination a 15-year legal battle by the East German government for the possession of these two small masterpieces. Various people had pinned their hopes on the outcome of the litigation: Edward I. Elicofon, a New York collector who bought the paintings in 1946 for $450; a German duchess who claims hereditary rights to the paintings, which were loaned to the Weimar gallery over a century ago by the Grand Duke of Saxony-Weimar; and informally, the owner of at least one major New York art gallery who hoped to sell the works, now valued at $10 million. The art world and its legal advisers have also followed the case carefully for a clarification of the crucial question of how the statute of limitations affects the recovery of stolen works of art which have been missing for long periods of time.

Now, Judge Jacob Mishler of the U.S. District Court of New York, Eastern District, has summarily set aside Mr. Elicofon's claims of ownership and ruled that he "could not have acquired title to the paintings," since the conditions surrounding their disappearance "leave no question that the paintings were stolen."

Judge Mishler's decision upholds the precedent of recent cases. He has ruled, in effect, that neither the principle of adverse possession (the holding of property against the owner's

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will), nor the statute of limitations (a stay on one's right to pursue a claim or punish a crime) applies in this case. The course of the proceeding, in fact, has bypassed the question of whether Mr. Eliçofon's good faith purchase and long-term possession of the paintings denote ownership. The crux of the suit, instead, has been a determination of the rights of a foreign entity to recover important stolen property from an American national, when both could be considered bona fide parties.

Mr. Eliçofon testified that when he bought the paintings in 1946, he had no idea of where they came from or what they were. Eventually, he showed them to Theodore Rousseau, then Curator of European Paintings at The Metropolitan Museum of Art in New York, who authenticated them as Dürers. With this information, Mr. Eliçofon began to research the paintings. In 1965, an important publication appeared — a compendium of all the works of art, formerly in German museums, that had been destroyed, lost, or stolen during World War II. The two Dürers were listed among 100 or more works missing from Weimar. Moreover, the Dürers, along with only a dozen other paintings from the Weimar gallery, were clearly designated "gestohlen," or stolen, rather than simply missing and unaccounted-for. According to Harry I. Rand, counsel to the Weimar gallery, the chronology of the events leading to this year's ruling began with this publication.

In 1966, Mr. Eliçcofon publicly announced that he owned the Dürers. Articles about the works appeared widely in the press, and the paintings were offered for sale on the New York market. The German Democratic Republic, in which Weimar is situated, formally demanded return of the paintings. Eliçofon refused. At this time, East Germany and the United States had no diplomatic relations, and the German Democratic Republic could not enter a suit in United States courts. East Germany thus began efforts to establish, on behalf of the Weimar gallery, a corporation that would enjoy American legal rights.

Three years later, in 1969, the German Federal Republic (West Germany), claiming to represent all the German people, commenced a suit against Eliçofon for possession of the portraits. That same year, the Grand Duchess of Saxony-Weimar, whose former husband's ancestor had placed the paintings on permanent loan at the museum, also entered the suit and claimed the paintings for herself.

In 1974, the German Democratic Republic and the United States established diplomatic relations, and the unsuccessful eight-year effort by East Germany to establish the Weimar gallery as a legal public entity was terminated. The following year, West Germany withdrew its claim to the paintings.

In 1976, the gallery moved for a summary judgment against the Grand Duchess of Saxony-Weimar, citing a 1927 title transfer of the former ducal collection to the government of the Land of Thuringia. In 1978, Judge Mishler ruled summarily against the Grand Duchess. Finally, after almost ten years of litigation, the contenders in the suit were reduced again to its two principals — the Weimar gallery and Eliçofon — the original owner and the bona fide purchaser.

This June 12, Judge Mishler granted the gallery's motion for a summary judgment against Eliçofon but issued a stay against immediate return of the paintings to Weimar, pending appeals.

According to Mr. Rand, appeals are expected from both Mr. Eliçofon and the Grand Duchess of Saxony-Weimar. Eliçofon, as quoted in *The New York Times*, holds that there are questions as to the "facts on which the Kunstsammlungen [the gallery] relies to establish a theft," and also contends that a theft does not preclude that the person who sold him the paintings had acquired good title to them in Germany. Eliçofon, however, does not remember who that person is, other than the fact that he was a young ex-serviceman who approached Eliçofon after the war and offered him about eight works of art.

It is interesting to speculate on whether the other paintings offered to Eliçofon were also from the Schwarzburg Castle storeroom, whether they are still in the United States and, if so, whether they will ever turn up. If they do, it seems likely that this landmark case will govern their fate. *Bonnie Burnham.*

Dear IFAR:

I am happy to report that our weathervane, along with a number of others, has been located by our state police who have done an outstanding job. The culprits were from out of state and the weathervanes had been passed from one dealer to another but were finally located in Connecticut. My feeling was that they would be in California, Texas, South America, or even abroad by this time.

Sincerely,
James W. Milnor

car. The man appeared to be in his late 30s, and spoke with a middle-European accent. Although he seemed to know nothing about art, he was able to cite catalogue raisonné references and numbers for the paintings.

The dealer asked the man to return the next day, and the FBI, alerted to the incident, were positioned for a recovery. But the man never returned to the gallery, and eventually the trail of the paintings grew cold.

In early June, however, Dick Andrews received a call from an Hispanic man who said that he had purchased Renoir and Cassatt paintings on a recent trip to Nicaragua. He had returned with them to Miami, and when he brought the works to a local dealer for appraisal, he had been informed that they were stolen from Daniel Heller.

Andrews arranged to meet the man in a secluded, wooded area, and exchanged the two paintings for a reward. At that time, the man showed him Polaroid photographs of eight more paintings that he said were still in Nicaragua. They were the remaining works from the Heller theft. Andrews felt the man was telling the truth, and agreed to give him the money to fly to Nicaragua, buy the paintings, and return with them to Miami. Two days later, the man contacted Andrews to report he had the paintings, and to instruct Andrews about their recovery.

Andrews, carrying a six-figure sum of money in small bills, had been told to drive to a remote telephone booth and wait for instructions. He did so, and was then instructed to follow a motorcycle that would come by. Minutes later, the motorcycle appeared. Andrews followed it to a rural road where it stopped, and Andrews gave the driver the money he had brought. The motorcycle drove off, and Andrews waited alone on the road.

Five minutes later a car, with its license plates obscured, passed. When it was several yards beyond Andrews, a suitcase was thrown from the car onto the side of the road, and the car drove on. Inside the suitcase Andrews found the eight paintings. Six of them had been removed from their stretchers, and all were out of the frames.

Where the paintings had been during the intervening months and why they were stolen are mysteries that will probably never be solved. To date, no arrests have been made, and the identity and whereabouts of the Hispanic man and his accomplices are unknown. It appears that once again, thieves, seeing a tempting target, acted without a plan or contacts, and were unable to successfully market the stolen paintings. The thieves and the finders of the paintings (if they are not in fact the same), successfully walked the fine line between a recovery for reward and a ransom. On the other hand, the event had a successful ending for the owner and his insurers. The theft and recovery of Daniel Heller's paintings contain elements of a "made for television" movie. In fact, it seems that more than one screenwriter has contacted Dick Andrews and offered to buy rights to the story.

Other Recoveries

Two gold coins that disappeared from a residence in Arlington County, Virginia, in February 1981 (SAA, May 81, nos 112-13) have been mysteriously returned to the owner. Police credit the recovery to the extensive local publicity that followed the loss.

A satinwood Bonheur de jour, stolen from a house in Sussex, England (SAA, Aug 80, no 174) has been recovered by police, and several bronzes taken in the same theft were also recovered, but full details are not yet known.

In this issue:

This issue contains a list of 133 objects stolen in 41 theft incidents in recent months. These losses include two thefts in Paris involving important modern master paintings by Renoir (2), Pissarro, and Camoin (see nos 16, 17, 19 and 20). Also of note in this issue is the loss of 22 Chinese jades from the Kraft Collection in Chicago (nos 97, 99, 103, 106, 108-14, 116, 119-21, 123-4, 126-30).

An oil study for La leçon de musique by Edouard Manet is included in this month's list (no 15). It has been missing from storage in Switzerland since 1974 (see story on back page).

Item number 91, a Viking leather stirrup strap with gilt bronze mounts, is an important national treasure of Norway. This object was part of the Viking exhibition on circulating loan to United States museums from the Universitets Oldsaksamlingen, Gokstad, Norway. The strap was last seen when the exhibition was dismantled and packed by Norwegian museum professionals at The Metropolitan Museum of Art on January 8. It was discovered missing when the exhibition was unpacked at the Minneapolis Institute of Arts, its next stop, in February.

Included in this issue (no 132) is a valuable double elephant folio of J.J. Audubon's Birds of America, volume 1. On the evening of June 17, thieves broke a window in the back of the Peabody Institute, Peabody, Massachusetts, smashed a glass case, and removed this leatherbound volume containing approximately 100 linen-backed prints. The thieves must have come specifically for the book, for they managed to seize it and escape before the arrival of the police, who responded to the ringing of the museum's alarm system.

This is the second theft of some of the prints in this folio. Stolen some years ago, they were returned recently after having been recognized and seized from a sale at Sotheby's of London.

In the last month, IFAR has sent its readers three special art-theft alert fliers, pertaining to the theft of (1) a landscape by Renoir, (2) an important Philadelphia hallmark teapot, and (3) the loss of the Audubon folio. These objects are all fully catalogued in this issue.

Fine Arts

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

1 AVERY, Milton (1893-1965). Moon over Dunes, 1963. Oil on canvas. 22.9 × 30.5 cm. Signed and dated l/l: Milton Avery 1963. *80.144. Chicago, Il.

2 AVERY, Milton (1893-1965). Profile, 1961. Oil on canvas. 30.5 × 22.9 cm. Signed: M. Avery. Also signed and titled on back. Boy, with orange red hair and wearing a striped shirt, at left, facing right side of canvas. Purple gray background. 81.132.2. Washington, DC. 31 Mar 81.

3 AVERY, Milton (1893-1965). Setting Sun, 1963. Oil on canvas. 30.5 × 22.9 cm. Signed: Milton Avery. Red sun at center of canvas against a light green background. 81.132.1. Washington, DC. 31 Mar 81.

4 BRETT, Harold (b 1880). Portrait of a Woman. Oil on canvas. Approx 91.5 × 71.1 cm. Dark-haired, fortyish woman wearing a black evening gown with white lace edging around neckline. 81.14.2. Chatham, Ma. Fall 80.

5 MUNFORD, Robert (b 1925). Sea at Night. Oil on canvas. 91.5 × 101.6 cm. Dark and moody work in blues and blacks, with a shiny sea and dull sky. 81.14.1. Chatham, Ma. Fall 80.

Dutch, 17th Century

6 HEEREMANS, Thomas (ca 1640-97). Fishing Village on a Canal, 1682. Oil on canvas. 37.5 × 46 cm. Signed: Thmans. Fishing village with people in boats on a canal bordered with shrubs and trees receding into background on left. Church and thatched cottages extend from l/r into center. *81.172.1. Bad Fuessing, Federal Germany. 21 Nov 80.

7 van der HEYDEN, Jan (1637-1712). Castle with Ramparts. Oil on canvas. 41.5 × 31 cm. 81.172.9. Bad Fuessing, Federal Germany. 21 Nov 80.

8 KALF, Willem (1622-93). Still Life. Oil on canvas. 69 × 76 cm. Interior scene with utensils, vegetables and a barrow. *81.172.6. Bad Fuessing, Federal Germany. 21 Nov 80.

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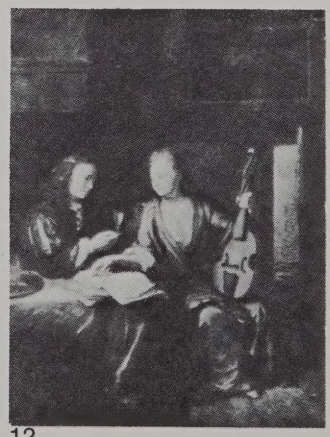
12

9 de MOLYN, Pieter (b London, 1595-1661). Countryside with Dunes at Haarlem. Oil on oak panel. 38 × 51 cm. Hilly landscape with bushes, trees, and a small house; cow in foreground and a shepherd sitting at left. *81.172.2. Bad Fuessing, Federal Germany. 21 Nov 80.

10 van der NEER, Aert (1603-77). Moonlit Night in Holland. Oil on Wood. 34 × 54 cm. Marshy landscape with a church, two windmills and some boats silhouetted against the cloudy sky. *81.172.3. Bad Fuessing, Federal Germany. 21 Nov 80.

11 van RUISDAEL, Jacob (1628/29-82). Forest Scene. Oil on canvas. 64 × 76.5 cm. Signed. Ref: Not in J. Rosenberg, Jacob van Ruisdael, Berlin, 1928. Hilly forest in the Netherlands with two walkers in a clearing l/l; brown rocks at right. *81.172.4. Bad Fuessing, Federal Germany. 21 Nov 80.

12 van ZYL, Gerard Pietersz (ca 1607-65). Couple in an Interior. Oil on canvas. 40 × 37 cm. A woman seated beside a table holds a stringed musical instrument in her left hand, balancing it on her knee. She points at a passage in an open book on the table. To her right a man in profile offers her a glass of wine. *81.172.8. Bad Fuessing, Federal Germany. 21 Nov 80.

French, 16th Century

13 CLOUET, François, Attributed (1522-72). Portrait of a Woman, ca 1565. Oil on Wood. 27.9 × 21.6 cm. On back of board: Maritat Flamincn (*sic*). Ref: Not in E. Moreau-Nelaton, Les Clouets et leurs émules, Paris, 1924, vols 1-3. Bust-length portrait of a woman with high white ruff, dark dress with puffed sleeves, three gold chains around her neck and a jewelled headdress with a dark veil. *81.157. Sands Point, NY. Feb 81.

French, 18th Century

14 de LARGILLIERE, Nicolas (1656-1746). Portrait of Madeleine de Vaugière, 1736. Oil on canvas. 135 × 100 cm. Seated figures of a woman and a youth, Vicomte de Barentin-Montchal, in court dress and powdered wigs in a park setting with a sphinx on a pedestal and trees behind them. Gilded period frame with shell motif. *81.150. Javaugues, France. 28 Apr 80.

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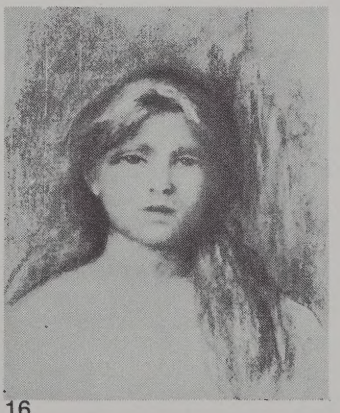

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French, 19th Century

15 MANET, Edouard (1832-83). Study for "La leçon de musique", 1869-70. Oil on canvas. Approx 99 × 81 cm. Ref: Rouart and Wildenstein, 1975, vol 1, p 140, no 151. Seated woman at right, her hands in her lap. Unfinished study. *81.176. Basel, Switzerland. 1974.

16 RENOIR, Pierre Auguste (1841-1919). Tête de jeune fille. Pastel on paper. 33.5 × 27 cm. Signed l/r: Renoir. Bust of a young woman facing front, her hair pulled forward over her left shoulder. *81.177.1. Paris, France. 14 Jan 81.

17 RENOIR, Pierre Auguste (1841-1919). Tête de jeune fille. Oil on canvas. 23 × 18.5 cm. Signed u/l: Renoir. Bust of a dark-haired woman. Loosely painted. *81.127.2. Paris, France. 8 Jan 81.

18 RENOIR, Pierre Auguste (1841-1919). Paysage, effet de neige, vers 1868. Oil on canvas. 48.5 × 64 cm. Signed l/l. Ref: A. Vollard, Tableaux, pastels et dessins de Pierre-Auguste Renoir, Paris, 1918, vol 2, p 28, u/l. Snow scene in the country with a stone wall extending diagonally from l/l corner toward a small building at right. Beyond wall are trees, shrubs and another building. *81.140. Palm Beach, Fl. 7 May 81.

French, 20th Century

19 CAMOIN, Charles (1879-1965). Bord de mer à St. Tropez. Oil on canvas. 46 × 55 cm. Signed l/r. Four boats pulled up on shore in foreground beside a house at the edge of the sea. Wall with a tree leaning over it in l/r corner. Sea and hilly far shore seen in distance. *81.127.1. Paris, France. 8 Jan 81.

20 PISSARRO, Camille (1830-1903). Le rouleau, soleil couchant, 1901. Oil on canvas. 46 × 55 cm. Signed and dated l/r. Ref: L.R. Pissarro et L. Venturi, Camille Pissarro: son art — son oeuvre, Paris 1939, vol 1, p 238; vol 2, pl 236. *81.177.3. Paris, France. 14 Jan 81.

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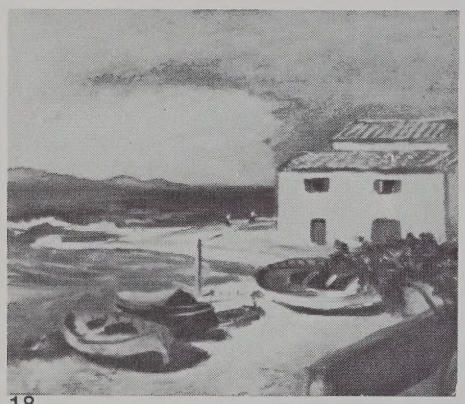

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German, 19th Century

21 BENEDICTOR, Alois Josef (b 1843). Metal Worker in his Shop. Oil on wood. 31.5 × 40.5 cm. Signed l/r. Old bearded man seated before a bench working on a pot. Other vessels lie on the floor around the bench. More pots, kettles and plates are on the shelf behind him. A window with open curtains is at his left. *81.172.7. Bad Fuessing, Federal Germany. 21 Nov 80.

Italian, 17th Century

22 RENI, Guido, Attributed (1656-1746). Holy Family with the Infant John the Baptist. Oil on canvas. 80 × 50 cm. Ref: Not in Rizzoli, L'opera completa di Guido Reni. Madonna holding child, her left arm around St. John. St. Joseph on right before a window. *81.152.1. Tinlot, Belgium. 6 Feb 80.

Italian, 18th Century

23 CANALETTO, Antonio, Attributed (1697-1768). St. Mark's Square, Venice. 80 × 120 cm. Ref: Not in Rizzoli, L'opera completa di Canaletto. St. Mark's with its belltower in center flanked by colonnaded buildings. Rows of people fill the square. *81.161.1. Lisbon, Portugal. 21 Dec 80.

Italian, 20th Century

24 de CHIRICO, Giorgio (1888-1978). An Allegory, 1926. Oil on canvas. 80 × 60 cm. Signed and dated l/l. Ref: Not in Catalogo generale Giorgio de Chirico, Venezia, vols 1-6. Two seated figures, one behind the other, holding allegorical constructions. *81.118.4. Galliano, Italy. 3 Apr 80.

25 de CHIRICO, Giorgio (1888-1978). Interno metafisico. Oil on canvas. 80 × 60 cm. Ref: Not in Catalogo generale Giorgio de Chirico, Venezia, vols 1-6. A collection of frames, rulers, set-squares and other drawing instruments, piled in a tiny room with a small window on right through which a building is seen. *81.118.2 . Galliano, Italy. 3 Apr 80.

26 de CHIRICO, Giorgio (1888-1978). Il pittore paesista, 1930. Oil on canvas. 80 × 60 cm. Ref: Not in Catalogo generale Giorgio de Chirico, Venezia, vols 1-6. Artist's studio with a mechanical armless figure of the artist seated before an easel with a picture of a grove of trees. *81.118.1. Galliano, Italy. 3 Apr 80.

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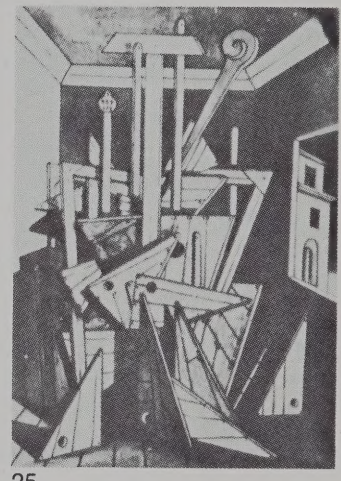

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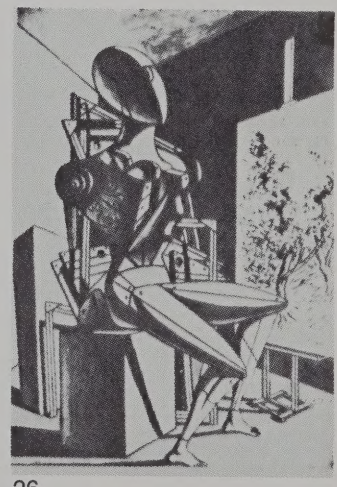

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27 de CHIRICO, Giorgio (1888-1978). Il trovatore, 1926. Oil on canvas. 80 × 60 cm. Ref: Not in Catalogo generale Giorgio de Chirico, Venezia, vols 1-6. Robot-like figure with epaulets on a tiny stage in center, a building at left. *81.118.3. Galliano, Italy. 3 Apr 80.

Spanish, 16th Century

28 Altarpiece (12 Panels), Hispano-Flemish. Oil on wood. 142 × 66 cm each. Scenes from lffe of Christ and life of Virgin. *81.117.1-12. Fromista (Palencia Province), Spain. 10 Nov 80.

Prints and Drawings

French 20th Century

29 DUPAS, Jean (1882-1964). Jeune fille aux colombes, 1929. Pen and ink, pencil and grey wash. 33 × 27 cm. Signed and dated l/r: Jean Dupas 1929. Young woman l/l with her body in profile, head facing viewer, kneels on right knee, left leg extended forward and bent at knee, her arms extended toward four gulls flying out to sea. Upper part is filled with a large flowering colombine. *81.137. Chicago, Il. Jan 80.

Italian, 16th Century

30 RAPHAEL, Attributed (Raffaello Sanzio, 1483-1520). Head of a Philosopher. Charcoal. 29 × 45 cm. Inscribed c/r: Viene del Rafaelo del Urbino. Old bearded man with wings at ear level. *81.161.2. Lisbon, Portugal. 21 Dec 80.

Sculpture

American, 19th Century

31 MACMONNIES, Frederick (1863-1937). Nathan Hale. Bronze. Approx h 71.1 cm. Plaque on base inscribed: Nathan Hale by Frederick Macmonnies. It covers another plaque with the name Douglas H. Gordon and his dates of service as president of the International Trust Company. Standing figure, arms at sides, dressed in knickers, jacket, open-necked shirt and a knee-length coat. *81.141.2. Baltimore, Md. 19 Nov 80.

American, 20th Century

32 HUNTINGTON, Anna Hyatt (1876-1973). Grazing Fawn. Bronze. H 43.2 cm, wt 176 kg. *81.126. Columbia, SC.

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33 PHILADELPHIA TOBOGGON CO. Four Carrousel Animals, 1905. Three inside row horses with real horse-hair tails, leather reins, leather stirrup straps and McClelland stirrups. The saddle areas have hand-painted floral designs and gold leaf. One horse is dapple grey and two are brown and cream. The fourth figure is an inside row donkey in grey with black shadings. He has a PTC monogram on his saddle and scrolls, both in gold leaf. *81.138.1-4. Burlington, Co. 7 May 81. *Reward.*

English, 19th Century

34 GAYARD, Paul-Joseph-Raymond. (1777-1855). Couple Embracing. Bronze. Approx h 30.5 cm. Young couple seated on a rock. She has her arm around his neck. He wears a hat and holds a stick in his hand with which he prods something on the landscape base. *81.141.4. Baltimore, Md. 19 Nov 80.

French, 14th Century

35 Gothic Style Virgin and Child. Alabaster. 195 × 71 cm. Full-length Virgin holds the Child in her left hand and a lily in her right hand. The Child's right hand is missing. *81.155.3. Seine-Maritime, France. 12 Sep 80.

36 Virgin and Child. Polychromed wood. Seated frontal group wearing robes and crowns. The Child carries a scepter in his left hand and raises the right in benediction. *81.153. Haute Savoie, France. 19 May 80.

French, 15th Century

37 St. Avoye, late 15th c. Polychromed stone. 67 × 34 cm. A female figure on the left holds up a chalice without a base. On the right is a tower; a bust-length figure in an attitude of prayer appears through the arched window. Beneath her is an arched door at the top of four steps. *81.155.1. Seine-Maritime, France. 12 Sep 80.

38 St. Francis of Assisi, late 15th c. Stone. 63 × 18 cm. St. Francis wearing a monk's habit, holding a book in his left hand; right hand is missing. 81.155.2. Seine-Maritime, France. 12 Sep 80.

French, 17th Century

39 Figure of a Woman. Bronze. Approx h 27.9 cm. Seated woman, partially draped, raises her right arm. *81.141.3. Baltimore, Md. 19 Nov 80.

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French, 18th Century

40 BOIZOT, Simon Louis (1743-1809). Apollo and Daphne. Bronze. Oval base 35.6 × 30.5 cm. 81.141.8. Baltimore, Md. 19 Nov 80.

German, 18th Century

41 St. Blaise, ca 1760. Polychromed wood. H 110 cm. The saint wears a silver-leaf habit, red cloak with a green lining, gloves and a red mitre. He holds a book in his left hand; the crosier he carried in his right hand was found at the scene of the theft. *81.154.3. Toley (Bergweiler), Federal Germany. 8 May 80.

42 St. Mark, ca 1760. Polychromed wood. H 110 cm. The saint wears a silver-leaf habit, beige cloak with a blue lining and carries an open book in his left hand and a pilgrim's staff in his right hand. *81.154.2. Toley (Bergweiler), Federal Germany. 8 May 80.

43 St. Wendel, ca 1760. Polychromed wood. H 110 cm. The saint wears a blue habit, dark brown hat, and a beige cloak and carries a brown bag which hangs down on his right side; his right foot is resting on a crown. *81.154.1. Toley (Bergweiler), Federal Germany. 8 May 80.

Italian, 5th Century

44 CAMPAGNA, Girolamo (fl ca 1450). Reclining Male Holding a Shell. Bronze on a green marble base. 81.141.7. Baltimore, Md. 19 Nov 80.

Italian, 17th Century

45 Virgin and Child Plaque. Gilded bronze. Approx h 10.2 cm. Seated Virgin facing right. Beneath is a nimbus separately cast and not fitting precisely on the main figure. *81.141.5. Baltimore, Md. 19 Nov 80.

Italian, 18th Century

46 Trinity Plaque. Gilded bronze. Approx h 8.9 cm. Crucified Christ with the dove of the Holy Spirit above his head. *81.141.6. Baltimore, Md. 19 Nov 80.

Spanish, 14th Century

47 St. Leocadia. 88 × 30 cm. Standing frontal figure, left hand holding book and right hand raised. *81.156. Salcedillo, Spain. 27 Sep 80.

Candlesticks, Candelabra, Lamps

48 JENSEN, Georg (Danish, 20th c). Art Deco Candelabra, ca 1939. Silver. H 40.6 cm, approx wt 3.2 kg. One of a pair. Six tubular sections rising from a stepped circular base. The five outer sections are curved at the base, the central one is straight. *81.171. New York, NY. 3 Jun 81. *Reward.*

49 English. Neo-Classical Candlesticks (Pair), ca 1800. Silver-plated copper. H 18.1 cm. Cone-shaped shafts and oval bases with swag, bead, and husk decoration. *81.151. 4a-b. Tarrytown, NY. 1 May 81.

50 English. Neo-Classical Candlesticks (Pair), late 19th c. Silver-plated copper. H 30.5 cm. Square, cone-shaped shafts and square bases decorated with festoons, beading, leaves, and anthemia. *81.151.5a-b. Tarrytown, NY. 1 May 81.

51 English. Neo-Classical Candlesticks (Pair), ca 1800. Silver-plated copper. H 21.9 cm. Fluted, columnar shafts on square bases. *81.151.6a-b. Tarrytown, NY. 1 May 81.

Clocks, Timepieces, Watches

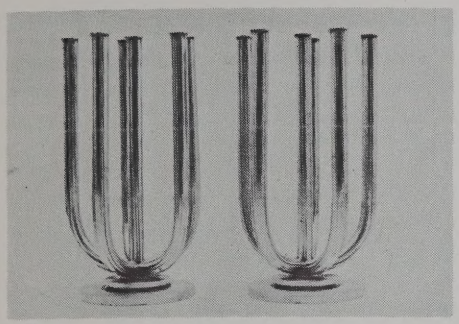
52 French, 18th Century. Boulle-style Louis XV Wall Clock. Bronze and shell. 90 × 50 × 25 cm. Face marked with the name of a clockmaker in Nevers, France. *81.152.4. Tinlot, Belgium. 6 Feb 80.

Enamels

53 Reliquary Phial. Enamel on bronze. H 2.85 cm. Ref: E. Rupin, L'0euvre de Limoges, Paris 1890, pl XLIV. Prov: Eglise de Milhaguet and Musée de l'Evêché du Limoges. *81.78.25. Limoges (Haute-Vienne), France. 31 Dec 80.

Furniture

54 French, 18th Century. Chest of Drawers. Wood, marble and bronze. 82 × 75 × 38 cm. Two drawer chest on narrow legs with elaborate bronze pulls, keyhole mounts and mounts on sides. St. Remy marble top. *81.152.3. Tinlot, Belgium. 6 Feb 80.



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Glass

55 TIFFANY or TIFFANY STYLE. Stained Glass Window, ca 1880. Full-length woman in classical attire, opaque white, standing in a landscape. Window is edged in yellow gold rondels. *81.163.1. Milford, Pa. *Reward.*

Implements

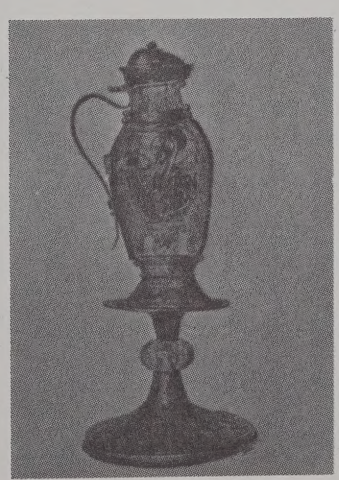
56 BOARDMAN (American, 19th c). Basin, ca 1810. Pewter. Approx diam 17.8 cm, approx h 5.1 cm. Hallmark stamped on inside. Ref: Hallmark in Laughlin, Pewter in America — Its Makers and their Marks, vol 1, pl LVII, no 434. Perfect condition, highly polished, upper left portion of mark partly obliterated. 81.133. Danbury, Ct. 22 Feb 81.

Jewelry

57 CLODION, Michel (French, 1738-1814). Cameo Bracelet. Vesuvius lava in gold setting. Seven different-colored high-relief cameos, each with a putto. They are connected to one another by two rings. Bracelet has a safety chain. *81.145.2. Wynnewood, Pa. 1 Apr 81. *Reward.*

Rugs and Carpets

58 Bidjar-Herati (NW Afghanistan). Carpet, early 20th c. Wool. 223 × 158 cm. Hand-knotted. Worn blue background has a Herati design of lozenges, rosettes and lancet-shaped leaves. Dominant color in the two borders is pale red. *81.172.14. Bad Fuessing, Federal Germany. 21 Nov 80.



53

59 Ghiordes (Turkey). Prayer Rug, 19th c. Silk. Hand-knotted. Columned mihrab with a crowned lamp with three tassels against a black background. Repaired in several places. *81.172.10. Bad Fuessing, Federal Germany. 21 Nov 80.

60 Hadji Djalili (Tabriz, Iran). Carpet, 19th c. Cotton and ewe's wool. 344 × 223 cm. Hand-knotted. Herati-type design composed of lozenges with lancet-shaped leaves, rosettes and medallions in ivory and dark blue. Pale salmon-colored panels on the corners. Widest border is "surmey" colored with a motif of red palms and blue lancet-shaped leaves around a rosette. Good condition. *81.172.15. Bad Fuessing, Federal Germany. 21 Nov 80.

61 Hereke (Turkey). Prayer Rug. Silk. 176 × 118 cm. Hand knotted. Light blue mihrab with its upper border brocaded in metal. There are two cornucopiae in the center. Chief ornamental motif is a floral design against a light background. Perfect condition. *81.172.12. Bad Fuessing, Federal Germany. 21 Nov 80.

62 Hereke (Turkey). Prayer Rug. Silk. 189 × 119 cm. Yellow background with floral designs, cornucopiae, and small roses with fine branches which continue up to the arc. Arc is brocaded with metal and surmounted by an inscription. Light salmon-colored panels at the corner of the carpet. Border color is predominantly green with a design of palms and floral motifs. *81.172.13. Bad Fuessing, Federal Germany. 21 Nov 80.

63 Hereke (Turkey). Prayer Rug, 20th c. Silk. 188 × 118 cm. Hand-knotted. Center has a mihrab with a design of tendrils, ribbons and flowers on a red background. Same design is repeated on green in the corner panels. Widest border has a green background with floral motifs up to the upper part, which has two long red plaques. Two of the borders are pale yellow. *81.172.18. Bad Fuessing, Federal Germany. 21 Nov 80.

64 Kashan (Persia). Carpet, 1930. Cotton and ewe's wool. 416 × 280 cm. Hand-knotted. Center has red background decorated with large flowers. Widest border is "surmey" color with large Shah Abbas palms in the classical style, various rosettes and branches. Of the other borders, two have red backgrounds and two blue. *81.172.17. Bad Fuessing, Federal Germany. 21 Nov 80.

65 Kashan (Persia). Prayer Rug, 1910-20. Silk Souf. 366 × 274 cm. Tree of Life in the mihrab with birds. Bird cartouche border with "O.H." in the inner guard border at the base of the tree. *81.174. Lake Junaluska, NC.

66 Qum (Iran). Carpet, 20th c. Silk. 330 × 206 cm. Hand-knotted. Pale salmon-colored background with horsemen, plants and trees with birds. Widest border has birds and small animals on a dark blue background. *81.172.16. Bad Fuessing, Federal Germany. 21 Nov 80.

67 Sultanabad-Sarouk (Persia). Carpet, 1930. Ewe's wool. 478 × 341 cm. Hand-knotted. Center has a blue background with a design of arabesques, flowers and leaves. Widest border has design of fine tendrils on a pale salmon-colored background. Other borders have rosettes and carnations on a yellow and a light blue background. Colors are irregular in their shading. *81.172.19. Bad Fuessing, Federal Germany. 21 Nov 80.

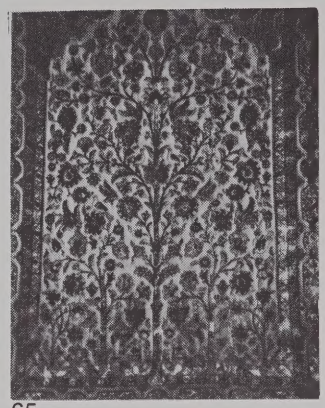
68 Tabriz (Iran). Prayer rug, 18th-19th c. Silk. 163 × 125 cm. Hand-knotted. Mihrab of "surmey" color against a blue background with two intricate columns on two ornate pedestals. The arabesques on top of the centerpiece are bordered by a large panel *81.171.11. Bad Fuessing, Federal Germany. 21 Nov 80.

Silver

69 DUBOIS, Abraham (Philadelphia). Coffee Pot, 1777. Silver. Approx h 30.5 cm. Initialled in oval design on side: E.R. Base and lid are beaded and have a design. Top surmounted by a pineapple. Shell decoration on base of spout. *81.145.1. Wynnewood, Pa. 1 Apr 81. *Reward.*

70 BAILEY AND COMPANY (Philadelphia). Six Piece Tea Service, 1840. Silver. 81.145.3. Wynnewood, Pa. 1 Apr 81. *Reward*

71 GALE, William (Tarrytown, NY). Creamer and Sugar, 1824-1850. Silver. Engraved: RB. Each has four hallmarks and a touchmark inside bowl: WG within rectangle. Empire style, bulbous body with egg and dart gadrooning and double C-curved handles. *81.151.2-3. Tarrytown, NY. 1 May 81.



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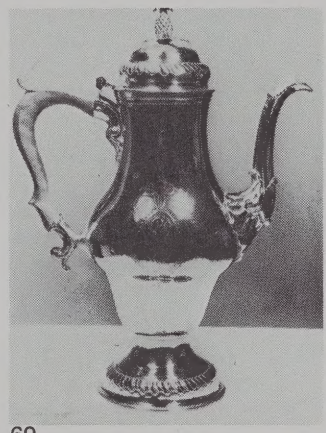

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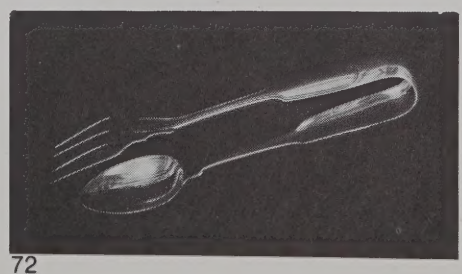


72

72 WILLIAM GALE AND SON (New York). Serving Tongs, 1850-60. Silver. L 24.1 cm. Engraved in Gothic script: WI. Touchmark: Wm. Gale & Son. One shank ending in oval bowl, the other in four-tined fork. Plain pattern. *81.151.1. Tarrytown, NY. 1 May 81.

73 Sheffield, England. Cake Basket, 1800-01. Sterling silver. L 30.5 cm. Hallmarked: 1800 or 1801. On bottom is a shield-shaped cartouche with the coat of arms of the Hollingsworth family. 81.141.1. Baltimore, Md. 19 Nov 80.

Tapestries, Textiles

74 Saul Being Presented to Samuel, middle 16th c. Tapestry. Approx 3.4 × 4 m. Names of Saul and Samuel indicated on their garments. Old Samuel stands in the doorway of a building at right as Saul strides toward him, carrying a spear. Border has fruits, flowers and small individuals. *81.139.3. Dordogne, France. Fall 80.

75 Aubusson, France. Verdure, early 17th c.Tapestry. Approx 2.7 m square. Design made up of foliage, trees and flowers; also has a cavalier pursuing a stag. Border consists of grotesque elements. *81.139.2. Dordogne, France. Fall 80.

76 Gobelins, France. Wild Boar Chase, early 18th c. Tapestry. Approx 4 × 3.6 m. Figures wearing 16th-century costume. Border of flowers in 18th-century style. *81.139.1. Dordogne, France. Fall 80.

Antiquities

Middle Eastern

77 Seljuk (Turkish), 12th–13th Century. Lamp. Bronze. Handle on cover is a seated figure holding a large vessel on his right knee. Lamp is engraved all over in various motifs. *81.165.2. New York, NY. 25 Apr 81. *Reward.*

77

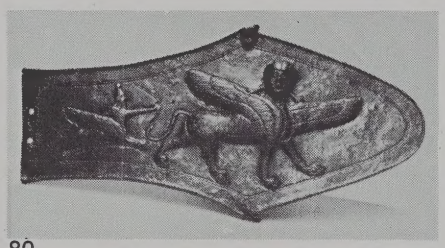
78 Seljuk (Turkish), 14th Century. Stirrup. H 28 cm, approx wt 5 kg. Inscribed in Turkish: Ali the Kalif. At top the open-mouthed heads of two serpents are joined. Sides are undulating curves of the serpents' bodies. *81.165.1. New York, NY. 25 Apr 81. *Reward.*

79 Seljuk (Turkish). Figure of a Horse. Green glazed pottery. Approx l 22 cm. Break on neck, one rosette on front of forelegs. *81.165.3. New York, NY. 25 Apr 81. *Reward.*

80 Urartian, 9th Century BC. Blinker. Bronze. L 19 cm. Carved in relief is a large griffin pursued by a composite figure, aiming a bow and arrow. *81.165.7. New York, NY. 25 Apr 81. *Reward.*

81 Urartian. Carving. Bronze. Approx h 21 cm. Two-sided. One side depicts two beaked gods in relief, necks crossed, flanked by two bulls; the other shows a man at center flanked by griffins. *81.165.6. New York, NY. 25 Apr 81. *Reward.*

78



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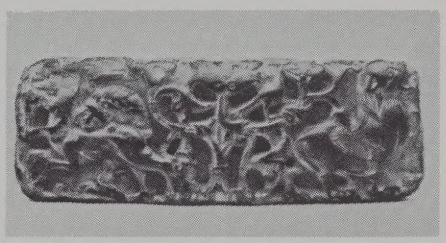

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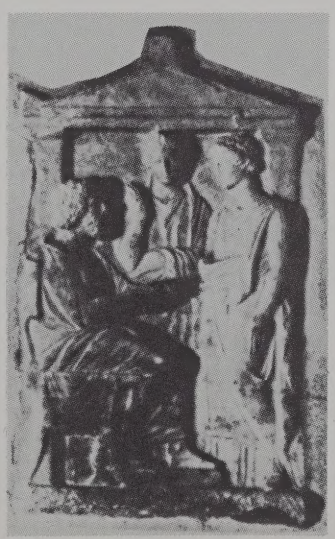


82

Greek

82 Classical. Funeral Stele, 4th c BC. Marble. 85 × 50 cm. Seated, bearded man at left addresses two standing women. *81.101.2. Pesaro, Italy. 22 Jun 80.

83 Classical. Relief Fragment, ca 4th c BC. 60 × 50 cm. Half-round bust of a woman leaning her head on one hand and holding a child in her left arm. *81.101.5. Pesaro, Italy. 22 Jun 80.

84 Hellenistic. Cornice Fragment. 30 × 10 cm. Carved cornice supported by a woman's head. *81.101.3. Pesaro, Italy. 22 Jun 80.

85 Hellenistic. Funeral Stele. 90 × 50 cm. Young girl wearing a chiton and a cloak. *81.101.4. Pesaro, Italy. 22 Jun 80.

86 Hellenistic. Funeral Stele. 80 × 55 cm. Half-round standing woman wearing a cloak. *81.101.6. Pesaro, Italy. 22 Jun 80.

87 Hellenistic. Relief Fragment. 30 × 20 cm. Goddess seated on a throne. *81.101.7. Pesaro, Italy. 22 Jun 80.

88 Hellenistic. Stele. Marble. 85 × 40 cm. Low-relief carving of Athena armed with shield and lance, with a serpent and owl at her feet. *81.101.1. Pesaro, Italy. 22 Jun 80.

Oriental Art

89

Etruscan

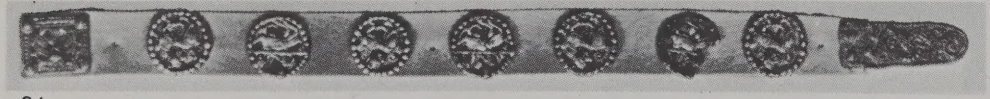
89 Gorgon's Head Pendant, 5th c BC. Gold. Approx diam 2 cm. *81.116. Viterbo, Italy. 25 Apr 80.

Roman

90 Relief Fragment. 40 × 30 cm. Profile head of a young man wearing a laurel crown carved in bas relief. *81.101.8. Pesaro, Italy. 22 Jun 80.

European

91 Viking, 8th-11th Century AD. Stirrup Strap with Mounts. Gilt bronze. Max l 5.3 cm. Nine mounts on a modern leather strap. Seven are circular with a beaded border: three of these portray a mounted figure carrying a spear, four others show a four-legged beast, head turned snarling at its tail. The other mounts were located at the extremities of the strap. *81.159.1-9. New York, NY. 8 Jan 81.



91

Chinese

Ceramics

92 Ch'ing Dynasty, K'ang Hsi Period (1662-1722). Mei-ping, Prunus Vases (Pair). Porcelain. H 30.5 cm. On base: Six-character mark of the period surrounded by a double circle. Starkly simple design of carp painted in underglaze copper red around the shoulders, emphasizing the shape of the vases. *81.160.1-2. Boulder, Co. 20 Apr 81.

Furniture

93 Ch'ing Dynasty, T'ung Chih Period (1862-74). Six-panel Screen. Dark rosewood with semi-precious stones. 190.5 × 243.8 cm. Panels each have a carved wood panel at top and are adorned with vessels and other objects made of bronze, jade, coral, ivory and cloissonné. *81.134. California. 5 Apr 81.

Jades

94 Han Dynasty (206 BC-220 AD) Dog. Nephrite jade, grey-green with brown markings. H 5.1 cm. *81.168.1. Los Angeles, Ca. 20 Dec 80.

95 Han Dynasty (206 BC-220 AD). Dog. Nephrite jade, brown and grey. 5.1 × 3.8 cm. *81.168.9. Los Angeles, Ca. 20 Dec 80.

96 Han Dynasty (206 BC-220 AD) Sitting Animal. Nephrite jade, grey with dark grey markings. 5.1 × 2.5 cm. *81.168.2. Los Angeles, Ca. 20 Dec 80.

97 T'ang Dynasty (618-797). Vase. Greyish-brown jade. Two handles in the form of lions. Carving on outside copied from a Chou period design. 81.167.5. Glenview, Il. 9 Jan 81.

98 Sung Dynasty (960-1279). Brush Washer Bowl. Jade, light green. Approx h 17.8 cm. On a wooden base. *81.168.7. Los Angeles, Ca. 20 Dec 80.

99 Sung Dynasty (960-1279). Fu-dog, early Sung Period. Grey jade with brown markings. Fu-dog with a puppy on its tail. 81.167.6. Glenview, Il. 9 Jan 81.

92

93

100 Ming Dynasty (1368-1644). Belt Buckle. Nephrite jade, white with brown markings. Approx 12.7 × 5.1 cm. In the shape of interlocking dragons. 81.168.12. Los Angeles, Ca. 20 Dec 80.

101 Ming Dynasty (1368-1644). Bowl, early Ming Period. Nephrite jade, grey with black markings. Dragon-shaped handles. 81.168.11. Los Angeles, Ca. 20 Dec 80.

102 Ming Dynasty (1368-1644). Covered Bowl. Jade, light green. Approx h 20.3 cm. On a wooden stand. *81.168.6. Los Angeles, Ca. 20 Dec 80.

103 Ming Dynasty, possibly Wan Li Period (1573-1619). Covered Tea Jar. White jade. 81.167.20. Glenview, Il. 9 Jan 81.

104 Ming Dynasty (1368-1644). Libation Cup. Jade, light green. Approx h 30.5 cm. On a wooden base. *81.168.8. Los Angeles, Ca. 20 Dec 80.

105

105 Ming Dynasty (1368-1644). Vase. Jade, light green. Approx h 15.2 cm. On a wooden stand. *81.168.5. Los Angeles, Ca. 20 Dec 80.

106 Ch'ing Dynasty, late 18th Century. Boulder. Pale greenish-white jade with orange skin. H 11.5 cm. Carved with a scene of a Taoist priest burning incense in a tripod in a grotto-like mountain landscape with trees. 81.167.1. Glenview, Il. 9 Jan 81.

107 Ch'ing Dynasty, Ch'ien Lung Period (1736-96). Boy on a Drum with a Kitten. Nephrite jade, white, light and dark brown, black and grey. H 5.1 cm. 81.168.14. Los Angeles, Ca. 20 Dec 80.

108 Ch'ing Dynasty, 19th Century. Brush Washer. Bluish gray-green jade with two brown cracks. L 22 cm. T'ang style. Carved in the form of a peach branch surrounding a bowl. 81.167.4. Glenview, Il. 9 Jan 81.

109 Ch'ing Dynasty, early 19th Century Covered Vase. "Snowflake" jade. Approx h 14 cm. Vines and cicadas carved on outside. 81.167.10. Glenview, Il. 9 Jan 81.

110 Ch'ing Dynasty, Ch'ien Lung Period (1736-96). Double-gourd Vase Wine Warmer. White jade with touches of feitsui. H 24 cm. Elephant handles, with pendant rings hanging from the top and around neck of center section of three-part vase. 81.167.9. Glenview, Il. 9 Jan 81.

111 Ch'ing Dynasty, 19th Century. Flat Shallow Bowls (Pair). Pale green jade. Handles of star flowers. 81.167.19a-b. Glenview, Il. 9 Jan 81.

112 Ch'ing Dynasty, possibly Ch'ien Lung Period (1736-96). Fluted Bowl. Green jade. 81.167.14. Glenview, Il. 9 Jan 81.

113 Ch'ing Dynasty, possibly Ch'ien Lung Period (1736-96). Fluted Bowl. "Ice" jade. Approx diam 18 cm. Carved in especially thin and highly polished, overlapping petal forms. 81.167.17. Glenview, Il. 9 Jan 81.

114 Ch'ing Dynasty, 18th-19th Century. Ling-chih Dragon Seal. Pale greenish-white jade streaked with yellowish brown. 10 cm square. Ling-chih dragon and two young. Six carved seal characters on base. Top is beveled. 81.167.7. Glenview, Il. 9 Jan 81.

115 Ch'ing Dynasty, Ch'ien Lung Period (1736-96). Mountain. Nephrite jade, white to pale green. 30.1 × 15.2 cm. Carving of a mountain with soldiers on horseback, in background are city gates and buildings. A poem is inscribed on the side in gilt with a rectangular seal of the Ch'ien Lung Period. 81.168.13. Los Angeles, Ca. 20 Dec 80.

116 Ch'ing Dynasty, ca 1850. Petalform bowl. Pale watery blue-green and white jade. Diam 16 cm. Six compound petals with ring and bat handles, highly polished and carved from one piece. 81.167.8. Glenview, Il. 9 Jan 81.

117

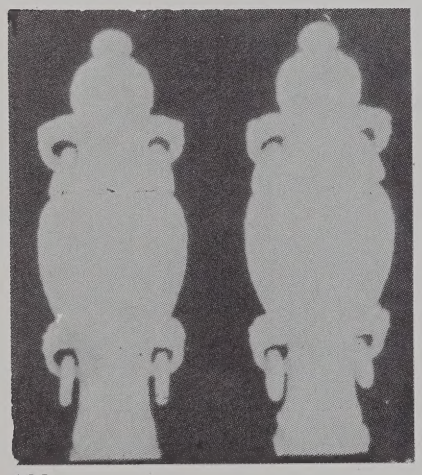
117 Ch'ing Dynasty (1644-1912). Phoenix. Jade, light green with darker shading on tail. Approx h 20.3 cm. On a wooden stand. *81.168.4. Los Angeles, Ca. 20 Dec 80.

118 Ch'ing Dynasty, 18th Century. Pouring Vessel. Jade, light green. Approx h 30.5 cm. On a wooden stand. *81.168.3. Los Angeles, Ca. 20 Dec 80.

119 Ch'ing Dynasty, 19th Century. Pseudo-Pitong (Brushholder). Greyish-white jade with orange skin flecks. H 14 cm. T'ang style. In the form of a deep lotus leaf pocket-like vessel preserving the boulder form. Curving lotus stalk and girdling rope design. *81.167.3. Glenview, Il. 9 Jan 81.

120 Ch'ing Dynasty, 19th Century. Seal. Dark green jade. 5.6 cm square. Ling-chih dragon and young on top. Six seal characters on base. 81.167.22. Glenview, Il. 9 Jan 81.

121 Ch'ing Dynasty, ca 1900. Tea Pot. Mottled lavender jade. H 11.5 cm. Marked: made in China 81.167.16. Glenview, Il. 9 Jan 81.



122

122 Ch'ing Dynasty, Ch'ien Lung Period (1736-95). Urns (Pair). Jade, white. Approx h 25-30 cm. Four loose rings hanging on each urn. *81.168.10a-b. Los Angeles, Ca. 20 Dec 80.

123 Modern Period, ca 1925. Lotus Pad Bowl. Pseudo-chicken bone jade. L 18.5 cm. Stalk with blossoms at one end. 81.167.18. Glenview, Il. 9 Jan 81.

124 Modern Period, ca 1950. Set of Wine Beakers (Twelve). Jadeite, white with lavender flush and touches of blue-green. H 6.5 cm. 81.167.15a-l. Glenview, Il. 9 Jan 81.

125 Modern Period. Woman and Child with Flowers. Light green jade. Approx h 30.5 cm. On a wooden base. *81.168.15. Los Angeles, Ca. 20 Dec 80.

Sculpture

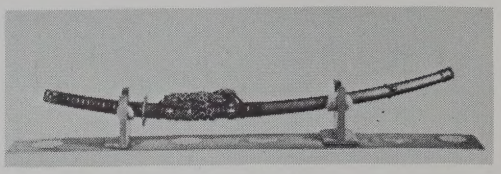
126 Ch'ing Dynasty, 19th Century. Seal. Red puddingstone agate. H 14 cm. Boy with buffalo on top, incised peony scroll border, six characters on base. 81.167.21. Glenview, Il. 9 Jan 81.

127 Modern Period, ca 1925. Immortal with Vase and Phoenix. Coral. H 14 cm. Carved from one piece of coral. Cover is attached to vase by a chain extending to the phoenix's beak. 81.167.2. Glenview, Il. 9 Jan 81.

128 Modern Period, ca 1925. Mei-jen. Ivory rubbed with black. H 18 cm. Carved beauty holding a lotus stem. 81.167.11. Glenview, Il. 9 Jan 81.

129 Modern Period, ca 1925. Mei-jen. Ivory rubbed with black. H 25 cm. Carved beauty holding a lotus and wand. 81.167.12. Glenview, Il. 9 Jan 81.

130 Modern Period, ca 1925. Mei-jen. Ivory rubbed with black. H 18.5 cm. Carved beauty holding a staff and fish. 81.167.13. Glenview, Il. 9 Jan 81.



131

Japanese

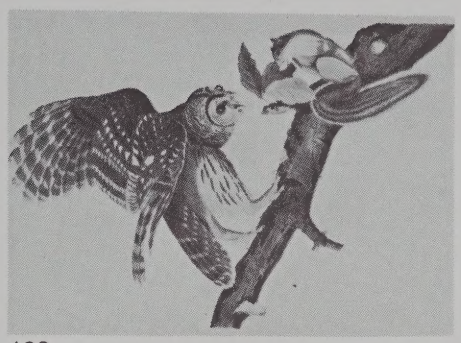
131 SUKENAGA, Bizen Province. Sword Blade, 1334. Tempered steel blade. L of blade 76.2 cm. Signed: Sukenaga. With a handle and scabbard in Itomachi-No-Tachi style, 17th-18th c. *81.135. Boston, Ma.; missing from storage 30 Dec 72.

Books

132 AUDUBON, John James (1785-1851). Birds of America. New York, 1831-4, vol 1. Double elephant folio. 99 × 66 × 7 cm. Bookplate inside front cover: Peabody Institute, Peabody, Ma. Handwritten on bookplate: presented by Mrs. Sutton, 1871. Bound in red leather with brown leather on the corners and spine. Gold lettering on spine: Birds of America, Audubon, vol 1. Contains approx 100 lithographs most mounted on linen. All contain an oval rubber stamp: EDS Library, Peabody. Not all prints were bound in the book, some were loose. Book contained both an original and a reproduction of Wild Turkey. 81.175. Peabody, Ma. 17 Jun 81.

Musical Instruments

133 LOTT, John Frederick (London). Violin, mid-19th c. Maple. L 35.4 cm. Copy of a G.A. Guarneri del Gesù instrument as stated on a label it bears. All but the scroll made by Lott. Back is made from two pieces of quarter cut maple of medium to broad flames, ascending the center joint. Sides of similar maple. Scroll, a later addition, is maple of narrower flames. Top is two pieces of spruce of broad grain. Golden brown varnish. 81.166. New York, NY. 13 Apr 81. *Reward.*



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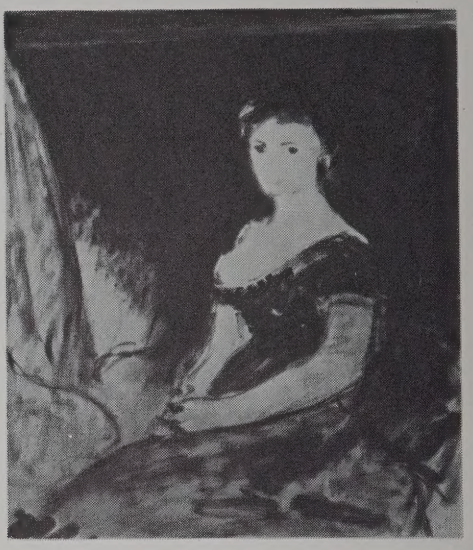
Whereabouts Unknown



Edouard Manet, Study for "La leçon de musique," 1870, oil on canvas, 97 × 82 cm. (Rouart and Wildenstein, Edouard Manet, Catalogue raisonné, Lausanne and Paris, 1975, vol 1, no 151).

Information is requested concerning the whereabouts of this oil sketch by Manet, which disappeared in 1974, apparently from a warehouse in Basel, Switzerland. The painting was shipped from Houston, Texas, by its owner, at the recommendation of a private New York dealer who arranged to have the painting taken to Switzerland for restoration. It has not been seen since that time.

The painting is a preliminary study for the right-hand figure in "La leçon de musique," a painting in the Museum of Fine Arts, Boston (Rouart and Wildenstein, p 140 no 152). The Boston work portrays a woman whose entire body is shown, holding a book of music on her lap. The woman wears a brown dress with a red rose at her bosom. Her companion, at viewer's left, is presumed to be Zacharie Astruc, a poet and musician, who is shown seated, playing the guitar. The missing sketch, which has been cut down, originally measured 120 × 107 cm and may have included the woman's whole figure.

Anyone having any information about the present location of this painting is requested to contact IFAR. All information will be treated confidentially.